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KERAMIC STUDIO

CONTRIBUTORS

CHARLES BABCOCK
NANCY BEYER
E. A. CHADEAYNE
HALLIE DAY
ALICE W. DONALDSON
JETTA EHLERS
MARY A. FARRINGTON
OHPELIA FOLEY
E. N. HARLOW
MARGARET D. LINDALE
M. M. MASON
HANNAH B. OVERBECK
HENRIETTA B. PAIST
PAUL PUTZKI
F. A. RHEAD
GEORGIA B. SPAINHOWER
JEANNE M. STEWART

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Hannah B. Overbeck	
Ophelia Foley	
Jeanne M. Stewart	
Ophelia Foley	
Mary A. Farrington	
Alice W. Donaldson	
Georgia B. Spainhower	
Charles Babcock	
Hallie Day	
C. S. Babcock	
E. A. Chadeayne	
E. N. Harlow	
Paul Putzki	
M. M. Mason	
Hannah B. Overbeck	
H. B. Overbeck	
F. A. Rhead	
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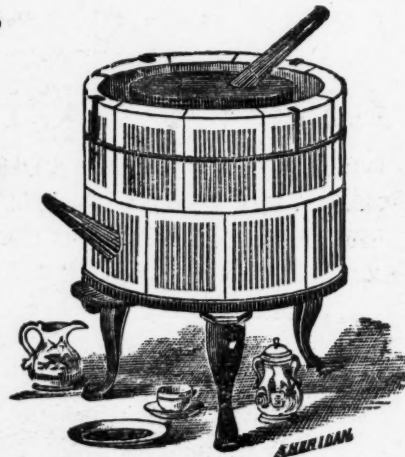
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KERAMIC STUDIO

KERAMIC STUDIO

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AND CRAFTSMAN

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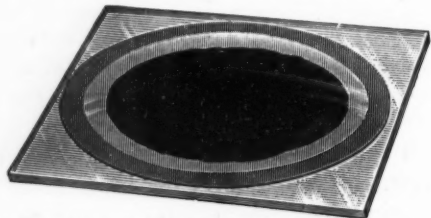
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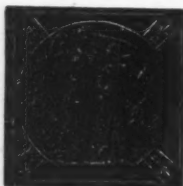
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KERAMIC STUDIO

Vol. XII. No. 4

SYRACUSE, NEW YORK

August 1910



FEW of our correspondents have asked questions which we feel should be answered on the editorial page, as the reply is of interest to many of our readers.

Mrs. S. asks if we will give any lessons in design for ceramics. We expect to follow Miss Jetta Ehler's thorough lessons in china painting, with a series of lessons on ceramic design by Mrs. Kathryn E. Cherry. Both of these courses, as well as that on pottery, which we will give later, will be published by courtesy of the American Woman's League.

Which reminds us: A short time ago we announced on the editorial page that "thirteen full paid subscriptions for KERAMIC STUDIO would entitle any woman to become a member of the American Woman's League." What we forgot to add was that this offer is not made by us and has nothing whatever to do with our own club rates advertised on other pages. We as a publication have no connection with the League, except that of being one of the magazines which receive subscriptions through that medium. Also, through the association of the editor with the pottery work at University City, we have been enabled by the courtesy of the League to publish their very thorough and reliable courses in ceramics. But if any one wishes to become a member of the League by sending thirteen subscriptions for KERAMIC STUDIO they must send the full price of \$4.00 for each subscription to the American Woman's League, not to us. And they should make all inquiries and address all correspondence regarding that offer to the American Woman's League, University City, St. Louis, Mo., as we assume no responsibility whatever, and are not soliciting subscriptions for the League. We are solely in the position of having become acquainted with a good course of study which is available for a little exertion, and we are always glad to help others to the information we receive, although personally it pays us better to receive subscriptions direct than through any agency. But we accept the League orders to help along what seems to us a philanthropic movement.

Mrs. S. also asks: "Could not the violet designs in June KERAMIC STUDIO be just a *little* more like the natural flower and still be good style?"

They could. But we have to publish designs as they are made for us by the contributors. Those who wish to copy them or use them as suggestions can modify them to suit themselves, but we are such a short time away from the naturalistic treatment of china decoration that it is in no way extraordinary that we hear from time to time homesick cries for the old days before the new becomes "homeier" and at the same time better and more lasting.

Moreover, even in the conventional work there must still be a difference of style and taste. What appeals to one will not always appeal to another, and there are several styles of conventional work. Those who still love the flower work will find some dainty adaptations or compromises in

the little flower borders of Mrs. Kathryn Cherry in the later issues of KERAMIC STUDIO. Meanwhile, any one who has any really good naturalistic studies of flowers and fruit should send them to KERAMIC STUDIO on approval, as it is always difficult to get good studies from which to design.

Miss A. also sends out an appeal for a conventionalization which will leave the source of inspiration recognizable. She says:

"But have we not had enough, or rather, have not those who want them had their share, of those heavy, blocked out black and white designs? A ray of hope of a change came with the May number, but the cloud settled down again with the June issue. One thing, in using these designs on china one can not print the name 'Conventional So and So' underneath, and there is not always enough likeness retained to do without it. Take, for instance, . . . cover over the title and ask some one, as I did, what the bottom one is. The answer I got was 'conventional elephants', and the top one, conventional butterflies, and yet the designs are very pretty. Therefore give us enough of the realistic in these designs to know them unnamed and keep them dainty, pretty and suitable for the china they are supposed to adorn, and we will not get discouraged."

Do you remember with any distinctness the designs on your grandmother's china? The flowers might belong to any family in heaven or earth or the waters under the earth, —but you loved them and love them now,—there was no attempt at drawing or shading, there were several splashes of yellow, a dash or two of red, a few splotches of green, and a few dots of blue, and there you were with a dainty spray arranged regularly or irregularly around the plate, as conventional as anything might be to-day, but cruder both in color and thought. To-day we are evolving a new style, one derived from the inspiration of grandmother's china and the study of the historic styles, together with the modern thought in design inspired by the Japanese.

Do any of you feel that you cannot love a Chinese or Persian decoration because you can not name it? Or the dainty conventionalizations of the Japanese? No. The trouble is that we are finding it hard to dissociate ourselves from the false ideals of our crude young country, which are, however, but a passing phase. It does not follow that all naturalistic things are bad, and all conventional good. The naturalistic treated as the Japanese do, is delightful, but it is really conventional, and the conventional badly understood and as badly executed is an abomination. We prefer white, unsullied china.

We have had requests for decorative designs for an Empire coffee set and chocolate set; also lobster design for salad bowl or platter; also studies of nuts carefully drawn with leaf and burr or case. Have any of you anything really nice for these subscribers? If so, send to us for examination.

✦

We call attention to the unique designs of plates with monograms in this issue from the skillful fingers of Miss Maud Mason. This is an interesting departure and should bring some very satisfying results.

A COURSE IN CHINA DECORATION

By JETTA EHLERS
(Courtesy of the American Woman's League)

(CONTINUED)

FIFTH LESSON—OVERGLAZE PAINTING

INTRODUCTION

THE design given with this lesson combines two different problems; a floret done after a new method, and the use of bands and lines as part of the decoration. In a former lesson, mention was made of the possibility of decorating china for one firing. There is a certain style of decoration which need only be painted once and may be carried through successfully in one firing. Things done in this way have a freshness and charm which is very attractive. There has been so much overdone china painting that one turns with relief to the simple, frank sort of ornamentation. This method has its limitations, however. One could not use gold, for instance, as it is not safe to use it on tableware unless it has two coats and consequently two firings. Enamels, raised paste, etc., cannot be carried out properly without at least two firings. But the idea of doing things that need not be labored over for a second, and even third time, has a strong fascination for the average decorator.

How freely and happily one can work and with what charming results, for work done in such a spirit reflects it in the completed object.

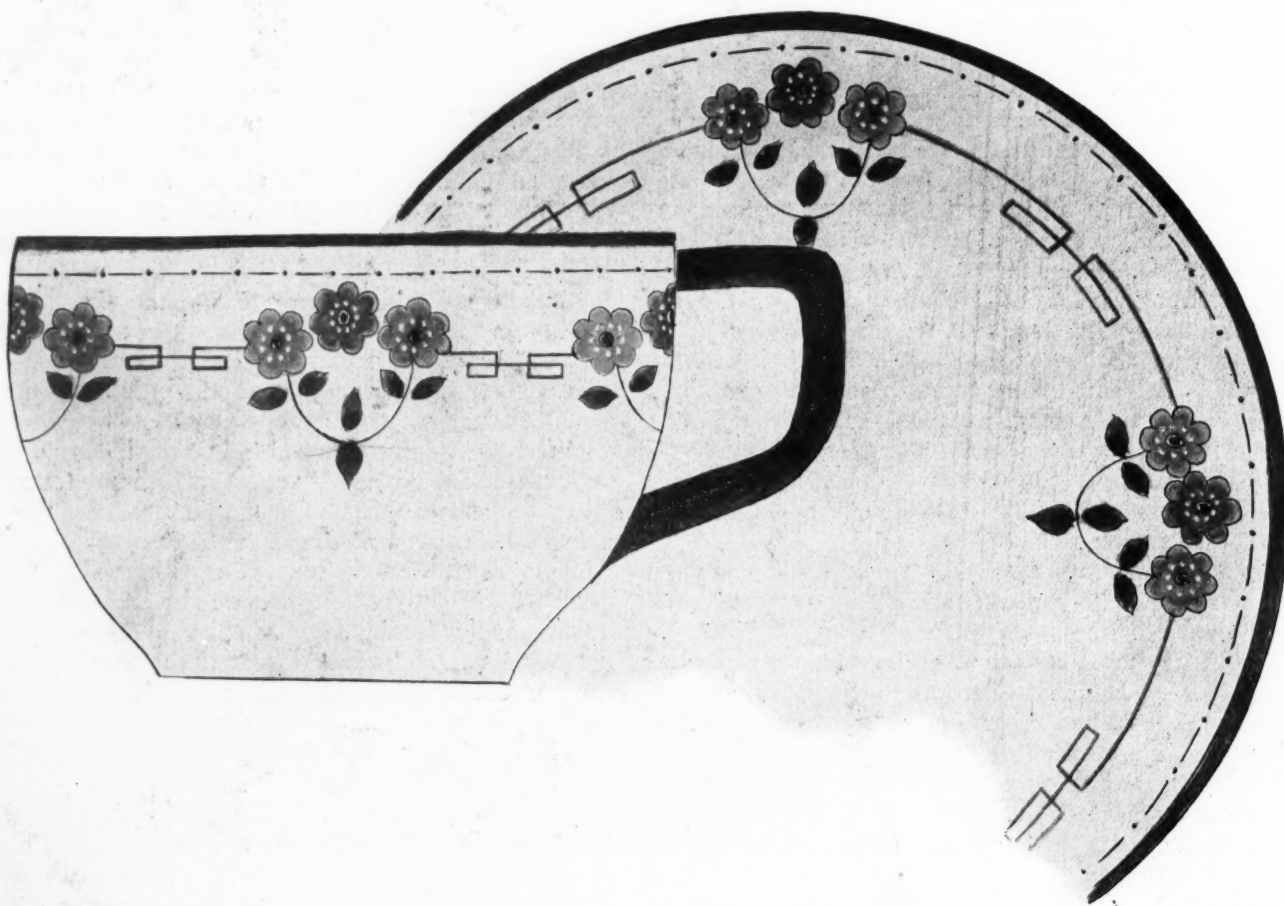
A motif placed at regular intervals on a surface is apt to look too detached or "spotty," so these spots are held together by lines. These lines may be used in a great variety of ways; they may be used to break the surface into panels, or to form bands, or in broken bands to hold motifs together.

The design of this lesson is an example of this. The plate design of the second lesson did not include lines or bands, as it was deemed wiser for the beginner not to attempt them. The student by this time, however, has had sufficient experience to take up the subject.

One of the strong pleas for simple, one-fire decoration is that such treatment seems to make a more truly "porcelain" thing of it. We see so much on overglaze which properly belongs on underglaze or pottery ware. We have learned that true decoration is used to enhance an already beautiful form or surface. One of the beauties of the white china or porcelain which we use is its translucent glaze. The porcelain surface is so delicate and beautiful, why cover this and lose it? Why not further heighten its value by the use of a bit of soft, brilliant color or gold? Think always of your plate as a piece of china with a background of white table linen. You will not then use muddy, dark, yes even bilious-looking colors on your tableware.

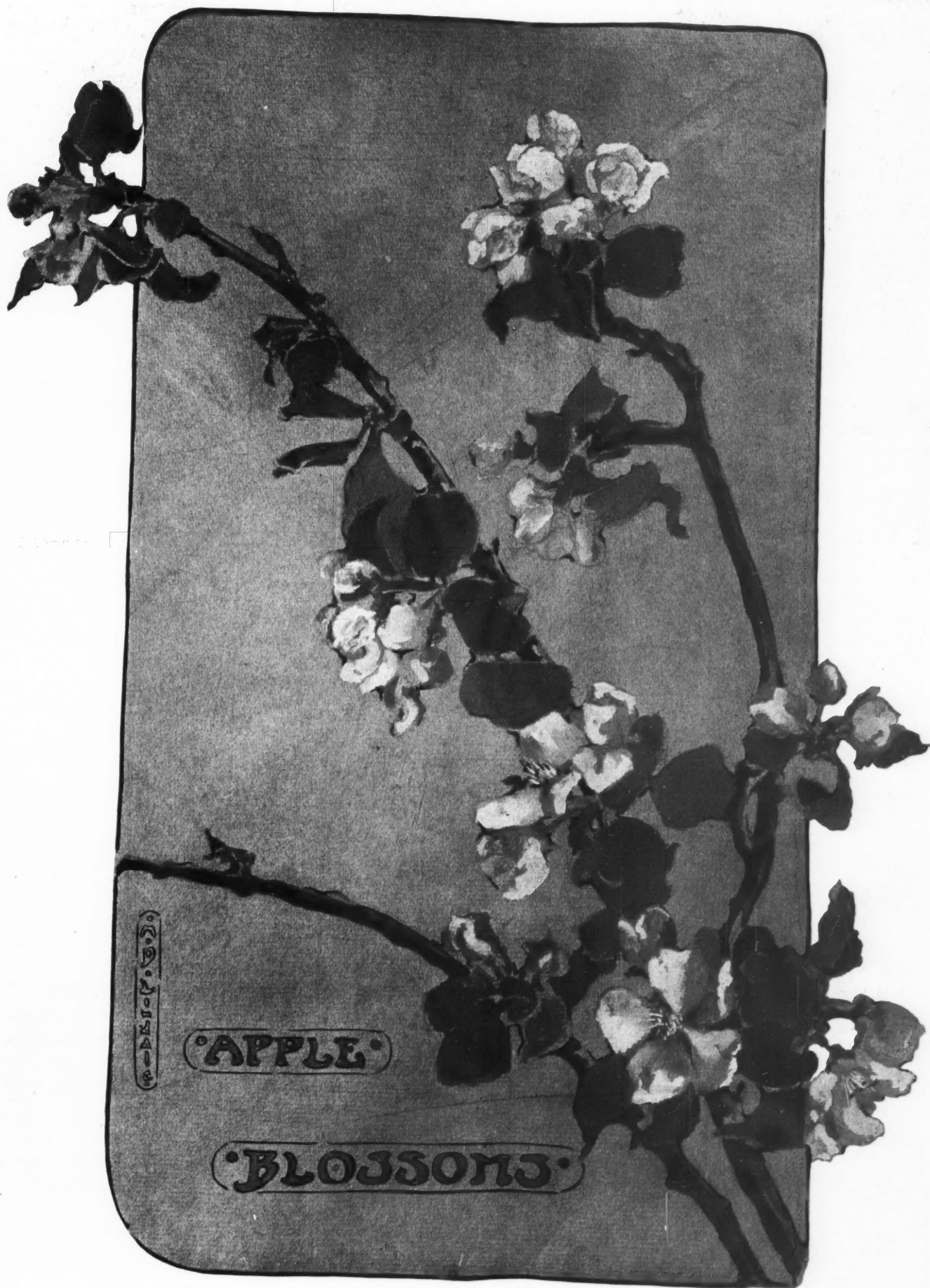
You will reach out, too, for things that are not elaborate. Everything in modern decoration tends toward extreme simplicity in design. As the artist-craftsmen have studied and progressed, they have grown away from the over-ornate style. There is a feeling to-day that a design which has restraint is more refined than one which runs riot as to shapes, sizes, and colors.

Such work produces the same sort of impression that a noisy, boisterous, and aggressive person makes in a company. One turns with relief to the more reserved and dignified individual. For a long time china painting was not considered seriously by artists. Recently, however, a great change has taken place. This is the result of a great awakening on the part of china painters. The revelation of the truth of what constitutes true decoration began to spread.



CUP AND SAUCER—M. C. McCORMICK

(Treatment Page 82)



APPLE BLOSSOMS—MARGARET D. LINDALE

(Treatment Page 77)

At first only one or two were brave enough to break away from old traditions, but gradually the movement grew, until, to-day, every ceramist of any standing is to be found in its ranks.

The use of conventional design has been abused. Why should it not be? One does not spring directly from a wrong way of doing things into an absolutely correct manner of doing them. Do not condemn all conventional designs because you see designs which are poor and uninteresting in the magazines. The average publisher is hard pressed in gathering good material for publication.

Remember also that the American china decorators are slowly but surely working toward a high ideal, and a distinctive school of decoration. This will not come in a day but is a matter of slow evolution. The American Woman's League holds in its hands a powerful influence in this development.

If this subject of simple decoration is repeatedly emphasized, it is because the people back of this University movement want the students of this course to stand for the right sort of thing. A body of students so widely scattered, all working toward one standard, will spread an influence for good design and good craftsmanship which is practically unlimited.

SUBJECT

Use of lines and bands; method of executing design for one firing.

MATERIALS

Keramic gauge	Impression paper
Plate divider	Lead pencil
India ink	China pencil
India ink brush	Banding Blue
Bottle of Fry's special tinting oil	Royal Copenhagen Grey
	Pearl Grey

Small square shader
Red sable outlining brush
Tracing paper

Yellow Green
Dark Green
Albert Yellow

CHINA TO BE DECORATED

Plate $7\frac{1}{2}$ inches with rim; rim $1\frac{1}{2}$ inches wide.

Clean the plate ready for work, then carefully divide it into ten sections. "Fix" the divisions with a delicate line of India ink, using the camel's hair outlining brush for the purpose. Next place the lines by means of the ceramic gauge. Space your lines, observing and marking their distance from the edge of the plate and from each other. On the gauge you will find a movable crossbar with a tiny screw; unfasten this screw and then place the pencil point on the proper place for the line. Push the little bar up against the edge of the plate, fastening it in place by turning the little screw. Draw this around the plate and, holding it always at the same angle, use the gauge as directed in the second lesson.

If you have no gauge, the lines may be drawn in with the china pencil. Hold the pencil firmly between the thumb and first finger. Balance the hand by holding the tip of the second finger against the edge of the plate. Hold the plate on the palm of the left hand, get the pencil point fixed where the line is to be drawn, and then, holding the right hand with the pencil always firmly in the same position, slowly revolve the plate with the left hand. With a little practise one may get perfectly straight lines. The essential point is to keep the pencil and balancing finger as nearly stationary as possible.

When all the straight lines are placed, the little panel suggestions are next to be measured and drawn in by means of the china pencil. If you are unable to do this free-hand, use a piece of tracing paper. Begin now to try to be independent of tracing for such points, using the china pencil

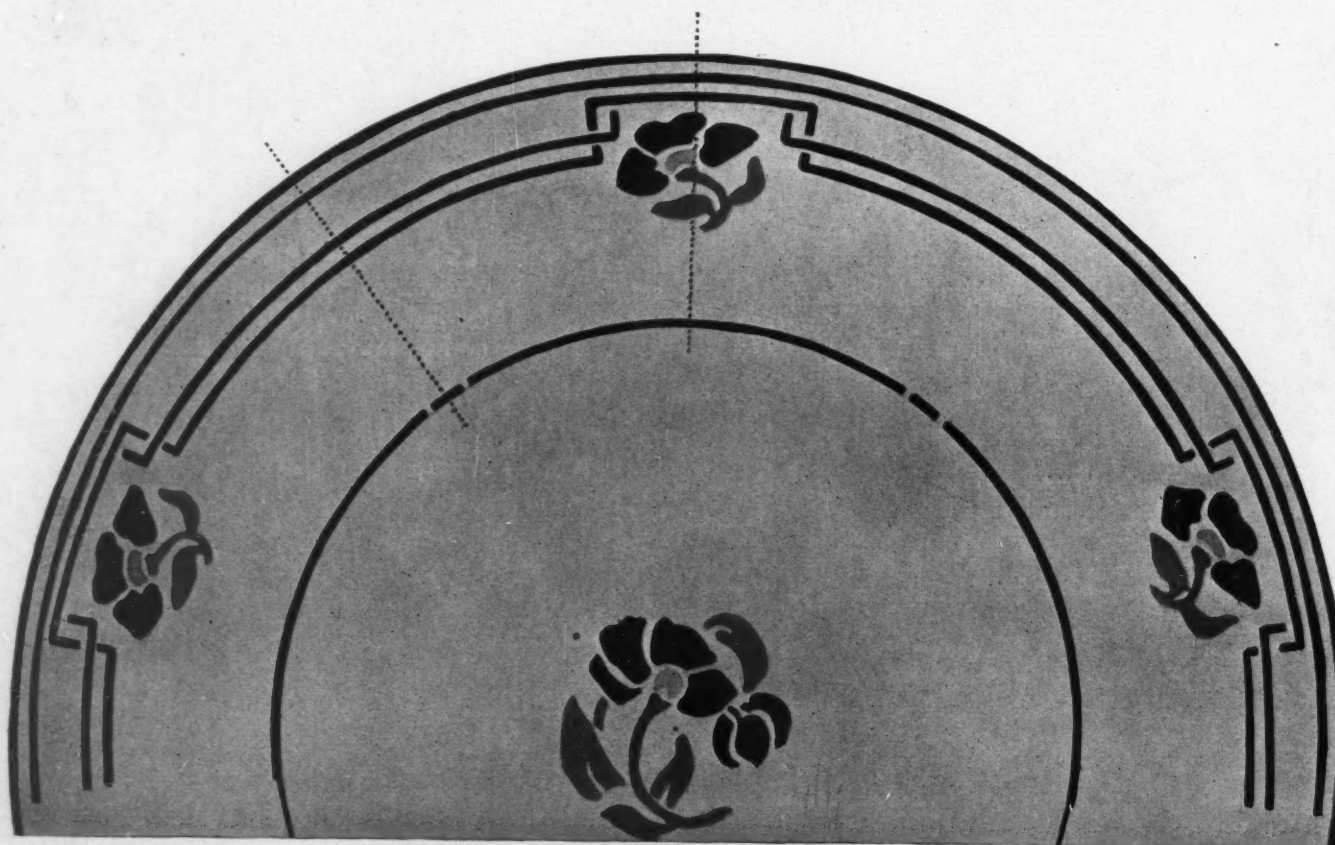
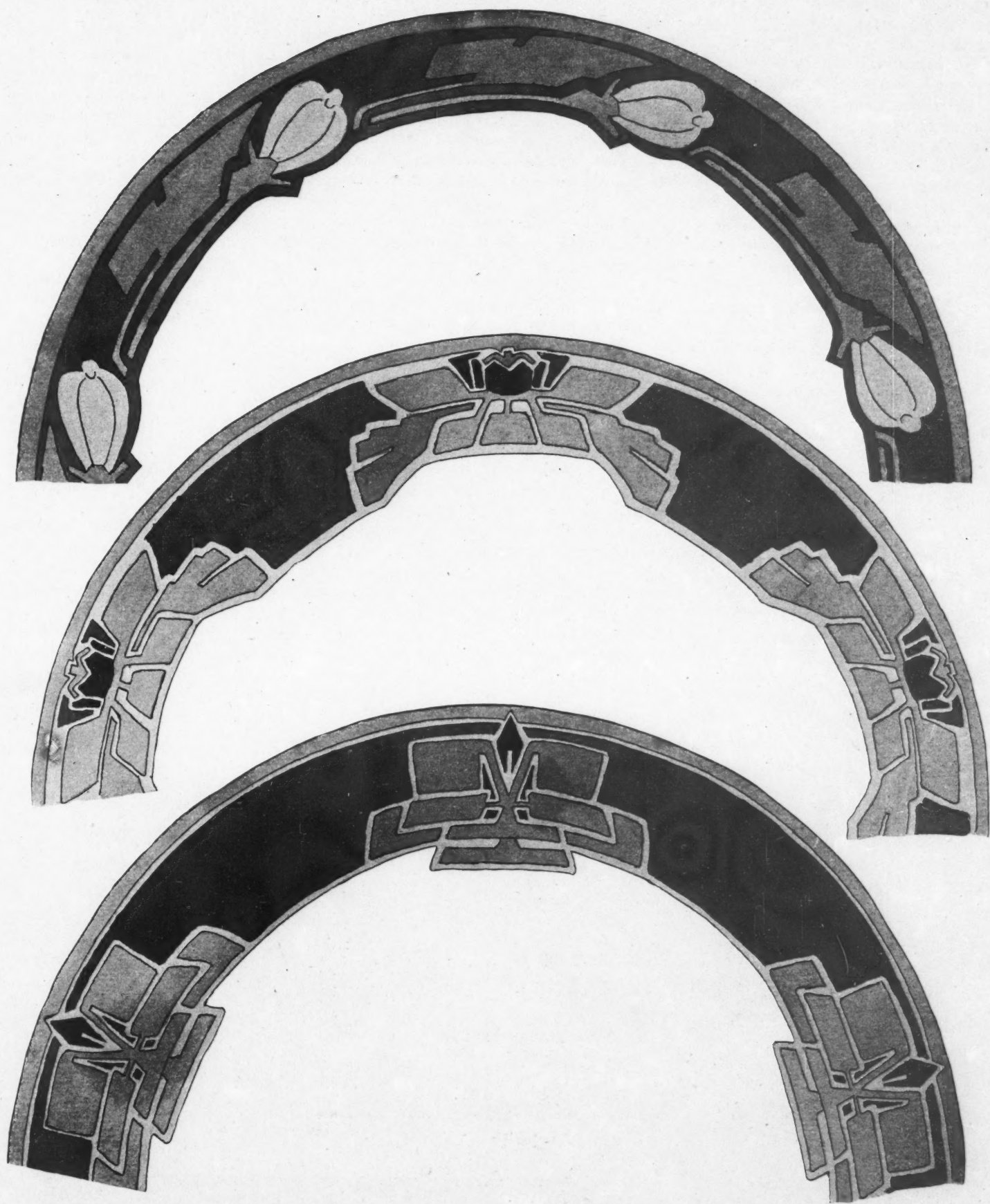


PLATE DESIGN—JETTA EHLERS



PLATES, APPLE BLOSSOM—HANNAH B. OVERBECK

(Treatment Page 82)

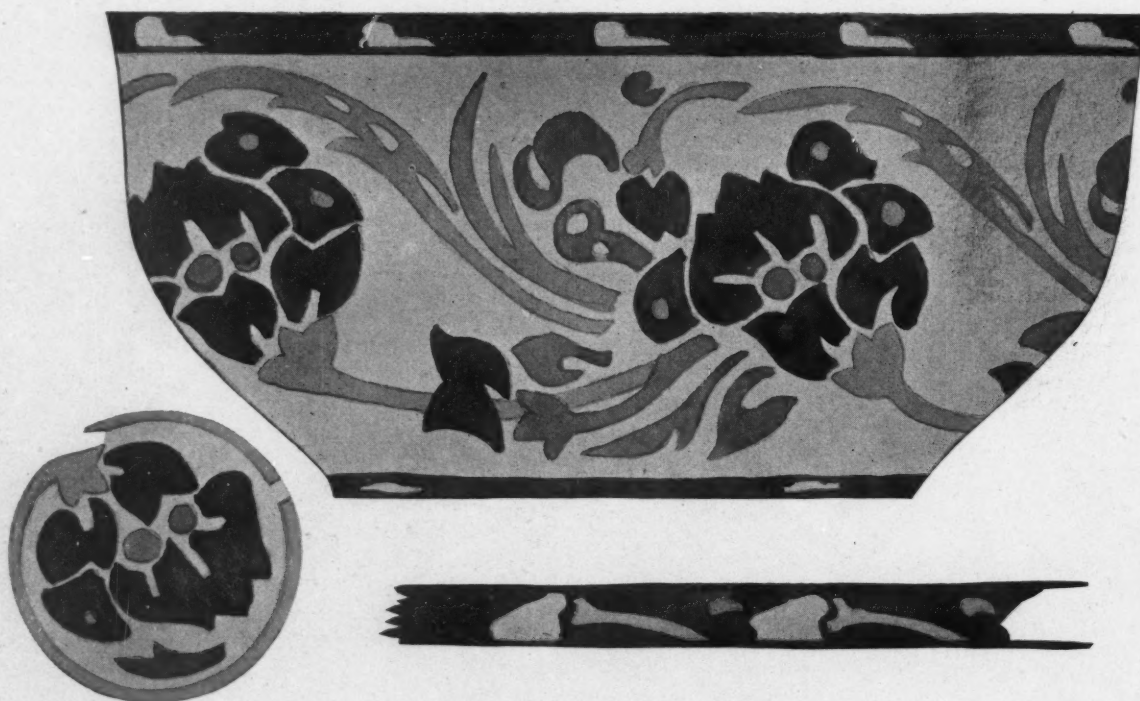
whenever you can. If you find you can't get it to look well after repeated trials, then resort to the tracing paper, waiting for free-hand work until the eye and hand are better trained. When this part of the design is placed, go over it all with a delicate line of India ink. This must be a soft grey line, because it is very difficult to see exactly what you are doing in using color or oil over a very thick black ink line. For this, it is well to dilute the ink with more water after you have ground it on an old saucer. A very nice tool to have, is what is known as a Japanese inkstone. In this, the ink is ground and there is a depression at one end to hold the liquid. However, an old saucer or a little butter dish answers the purpose.

Next, proceed to make a tracing of the little floret motif and the one used in the center of the plate. Transfer these carefully to the china, following directions given in the second lesson. It will not be necessary to go over this part of the design with ink, as with care, the grey ink left by the impression paper will be sufficient. Place upon the clean palette or china tile, a small quantity of Fry's special tinting oil. (It has not been the custom to mention the names of dealers in these lessons. In this case, we know of no other preparation which takes the place of this one.) Into this oil mix a wee bit of powdered black—just enough to tone it slightly, as you did with the grounding oil in the previous lesson. With this oil and one of your smallest square shaders paint in all the little flower motifs. It should appear of an even light grey tone. To assist in making it even use a tiny little pad, prepared like the one for tinting, only much smaller; pad the oil with this until it looks smooth. With a toothpick and cotton, clean off any oil outside the design; then put the plate aside until the oil is partly dry and tacky. The time required for the drying varies with the temperature of the room; usually an hour or two will do. Do not dry it by artificial heat. It should just be tacky enough to take color.

When ready to apply the color, spread a newspaper on the painting table. For the little flower form, which is blue, measure out on your paper in little piles, two parts

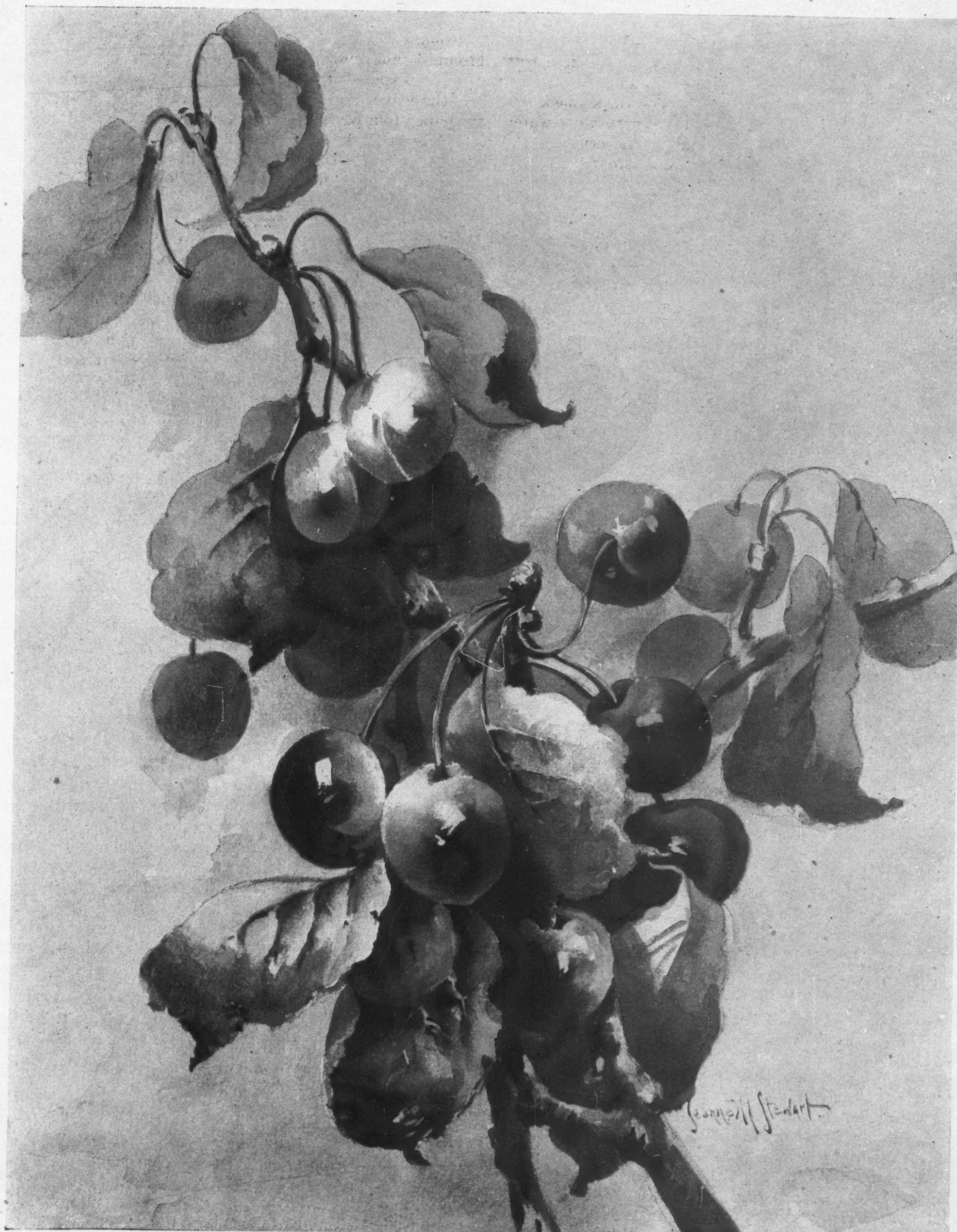
Banding Blue, one part Copenhagen Grey, and one part Pearl Grey. Mix this together dry with the palette knife until thoroughly blended. With a small tuft of cotton, pick up some of the color and, proceeding exactly as you did in ground-laying, rub it into the flower part of the design. Be careful to spread it over the leaves which are to be green. For the leaves and the stems, mix in the same manner on the paper, four parts yellow green, two parts Pearl Grey, and a scant part Dark Green, and dust this on the leaf forms and stems as you did the color for the little flower. The small center part of the flower is to be yellow. Use Albert Yellow two parts and Pearl Grey one part. After this dusting is all done, clean the edges with the toothpick and cotton. Be very thorough in doing this, as every bit of the white china must be spotless, and the edges of your design should be crisp and clean cut.

When this is all satisfactorily cleaned, the lines forming the border are to be laid in. Take the same mixture you used for dusting the blue flower, mixing it with just enough medium to bind it together much stiffer than you would want it for painting. Thin it with turpentine until it will flow freely from the brush. The sable outline brush is to be used for this process. Take up considerable color on the brush and then, holding the brush at a slight slant, follow the traced line of the design, letting the color flow in a firm, even line. This sort of outline does not want to be a thin, thready affair, but must be firm and solid. To flow the color, you must not press with the brush as in painting. The color should be wet enough to flow easily when the tip of the brush touches the china; experience alone will teach you just how wet the color must be. If excessively thin, it will run. If just thin enough, it will not spread, but to your delight it will stay just where it is put. With a toothpick and cotton, clean and straighten all uneven places. The blue of the bands and the edge of the plate, which are applied in the same way, being mixed with turpentine, will dry very quickly. When cleaning them be particular not to leave on the edges any little rolled up bits of color, scraped in cleaning. Lightly brush them off, brushing away from the design.



BOWL—OPHELIA FOLEY

(Treatment Page 82)



CHERRIES—JEANNE M. STEWART

(Treatment Page 82)



CUP AND SAUCER—OPHELIA FOLEY

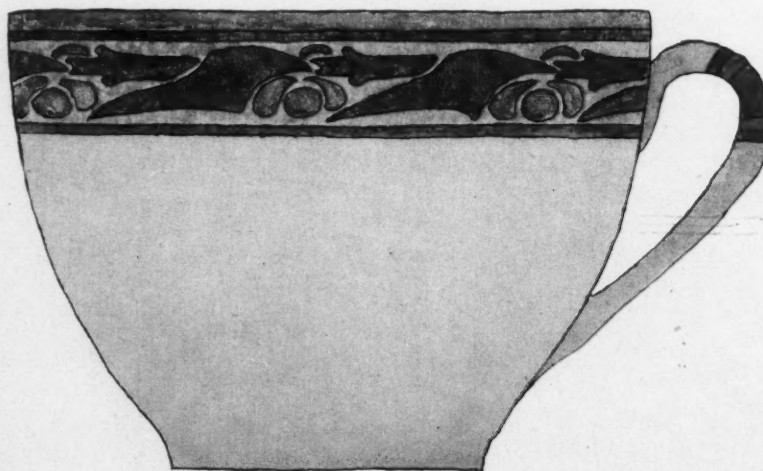
(Treatment Page 88)

They would make very unsightly "jots" of color if left and fired in. If the oil has been properly laid in, and the color well dusted into it, you will have a very clean, high glazed color. This will be much richer in tone and more even in texture than you could possibly lay on with a brush. Color laid on in this way has a brilliance that is entirely unlike brush work. The design of this plate would work out very well indeed done entirely in the blue. If you do one in this way for practise, be careful not to load on the color too heavily. It is necessary to grind it thoroughly on the ground glass slab. Then use the color thin enough to flow evenly from the brush so that the surface which you are covering will have a thin, but solid, coat of color. Do not build it up high or have it lumpy in some places and barely covering the design in others. It is essential that you float it on, so that it has an even, solid flat body.

After the design is cleaned thoroughly as directed, it is ready to be dried. After it is fired, you will have a beautiful glowing blue, with almost the effect of underglaze. Things done in this way are delightful. One of our foremost decorators, at a recent important exhibition, showed an individual breakfast set done in this same blue on the white china. The design was very simple, but the color was very beautiful and the technique absolutely perfect. In this great gallery with all its rich display one turned again and again to this charming set. Here, the decorator considered the surface of her china as a thing beautiful in itself and

relied only on the clearness and brilliancy of its glaze, enhanced by the contrast of its rich blue, and a design so simple that it was restful though repeated on so many pieces. The result was a joy to behold or to possess.

The design of this lesson may be applied to bowls, or to a large coffee cup and saucer. It could be used to advantage on a pitcher, using the center motif at intervals around the body of the pitcher and the bands and smaller flower motif at the top. Do not be afraid to experiment. Try several different arrangements of the panels and bands



on paper. The ability to make firm, clean-cut lines does not come in a day. Take an old plate and practise, doing them over and over.

It is a great help to balance the hand by means of the little finger, as suggested in the lesson on making gold lines. You cannot make good lines unless the brush is filled with color. Still another point is to drag the brush steadily along without lifting it any oftener than you can help. Do not make little short hitches at it; you will never get good lines in that way. Any very fine lines are best made with the pen; but where straight lines are used as a part of the decoration, they need more strength and character, and should be made with the brush. Keep your eyes open for suggestions, and observe keenly whatever comes your way. In many of the magazines you will find timely articles on applied arts. Try to understand why some things are classed as good in design. Apply what you are gradually learning in these lessons as rules by which to judge these things.

In the picturesque language of the day, one must just "plug." There is no royal road to learning china painting. Some famous writer said that nine-tenths of all work is drudgery, and genius is only the ability to stick to it.

LEAGUE NOTES

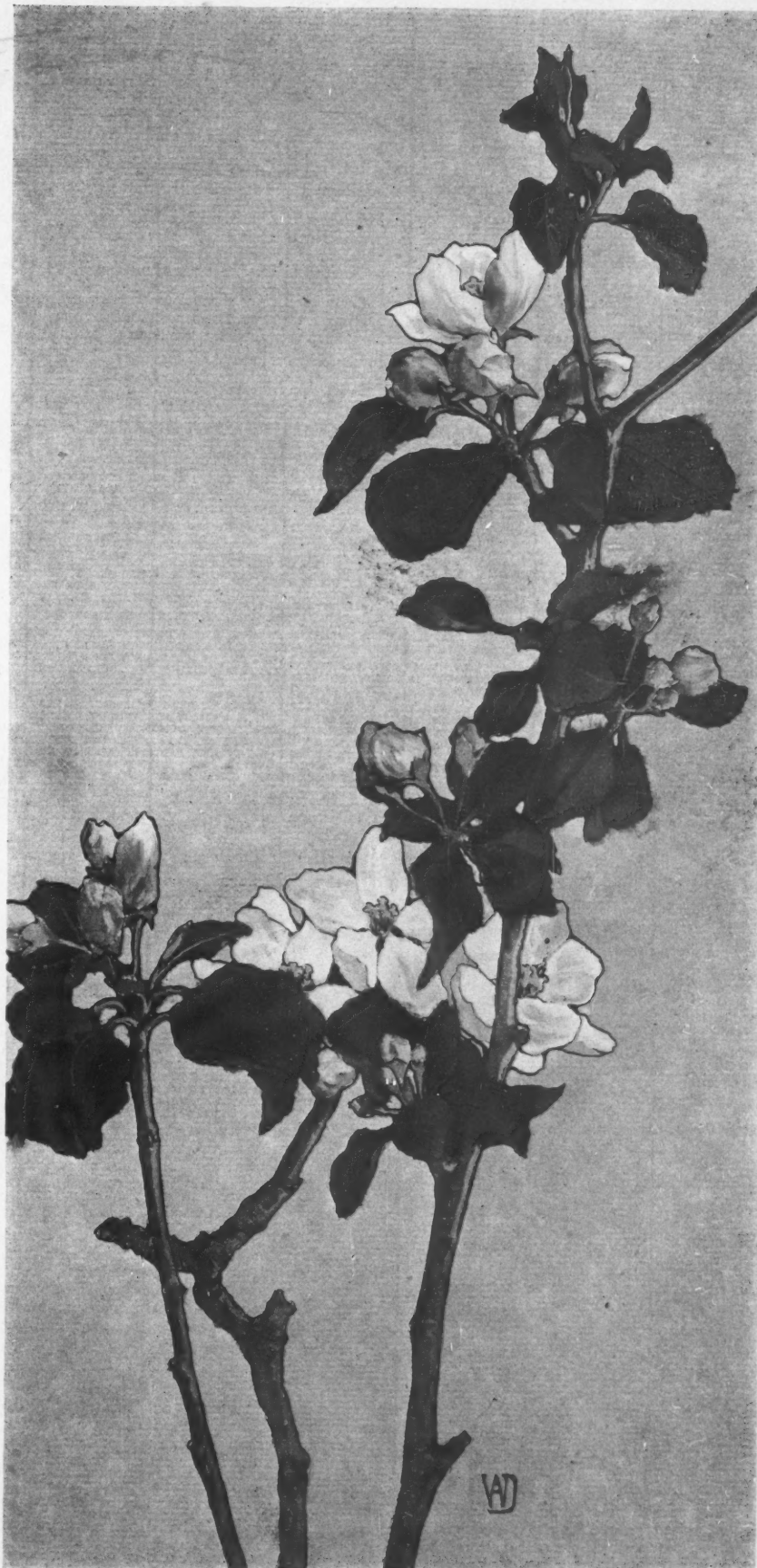
THE National League of Mineral Painters, which has been active in the work of the development of ceramic art in this country during the past eighteen years, disbanded at its sixth triennial meeting.

The medal which was won at the Paris Exposition was presented to the Art Institute, Chicago. Other property of the League was sold and the proceeds placed in the treasury. One club still owes ten dollars for the last travelling exhibition. This, when received, will be turned over to the Chicago Ceramic Art Association for value received. The money in the treasury was divided, according to the resolutions passed last year, equally between all members whose dues were paid up to May 1, 1910, and each of these members have received a check for four dollars from the treasurer, Miss Minnie C. Childs.

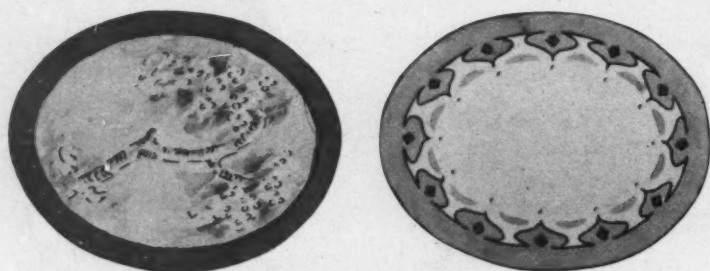
The past officers of the League extend their hearty thanks to the editors of KERMIC STUDIO and to all the members who in any way aided them to carry on the work of the League so successfully during the last three years until the expiration of their terms of office.

MARY A. FARRINGTON.

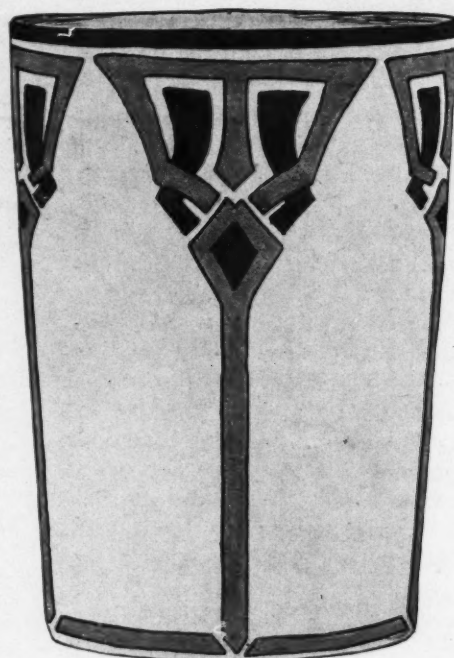
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APPLE BLOSSOMS—ALICE WILLITS DONALDSON



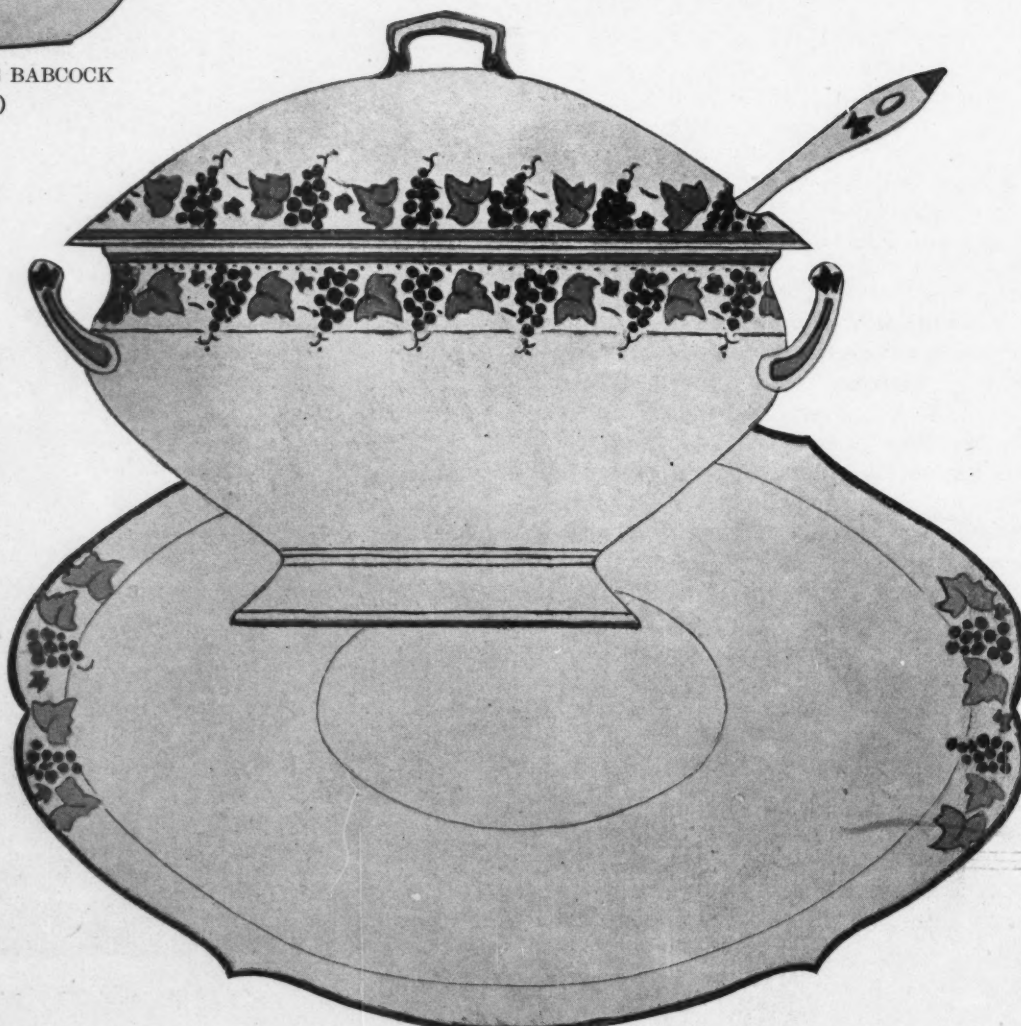
DUTCH COLLAR PINS—GEORGIA B. SPAINHOWER



MILK MUG—HALLIE DAY

MUSTARD POT—CHARLES BABCOCK
(Treatment Page 82)

SALT AND PEPPER—C. S. BABCOCK



MUSTARD DISH—E. A. CHADEAYNE

A PAGE OF LITTLE THINGS TO MAKE

APPLE BLOSSOMS

Treatments by Jessie Bard

WATER COLORS

SKETCH in the design carefully. Take a bristle brush and clean water and moisten the paper. Paint in the background with Payne's Grey and Lemon Yellow and just a little Carmine; then paint in leaves with Hooker's No. 2 and a little Gamboge; stems with Carmine added to the green in leaves, then the blossoms, using a thin wash of Rose Madder. The Grey is washed on afterward with Rose Madder and a little Cobalt Blue; the centers are Gamboge, the buds are made of Rose Madder. Outline design with coloring used in stems.

CHINA COLORS

Sketch in design carefully, paint in the background with Albert Yellow, Shading Green and Violet No. 2, then paint the leaves with Moss Green; the light turn over in leaves is painted with Moss Green and Lemon Yellow. The stems are Blood Red and Violet, the flowers are Rose for the pink and Lemon Yellow for centers; then fire.

Second Fire — Strengthen leaves where necessary; wash a little grey made of Copenhagen Blue and a little Yellow on the grey in blossoms; strengthen buds and outline design with Black and Ruby, equal parts.

[Same treatments may be used for designs on pages 69 and 75.—*Ed.*]

LITTLE THINGS TO MAKE

Treatments by Jessie Bard

DUTCH COLLAR PINS

OUTLINE and the dark spot, Black. Dark grey border in gold. The light tone is Light Green Lustre. Second Fire—Retouch gold. Paint the grey line on the background with Dark Green Lustre.

SALT AND PEPPER

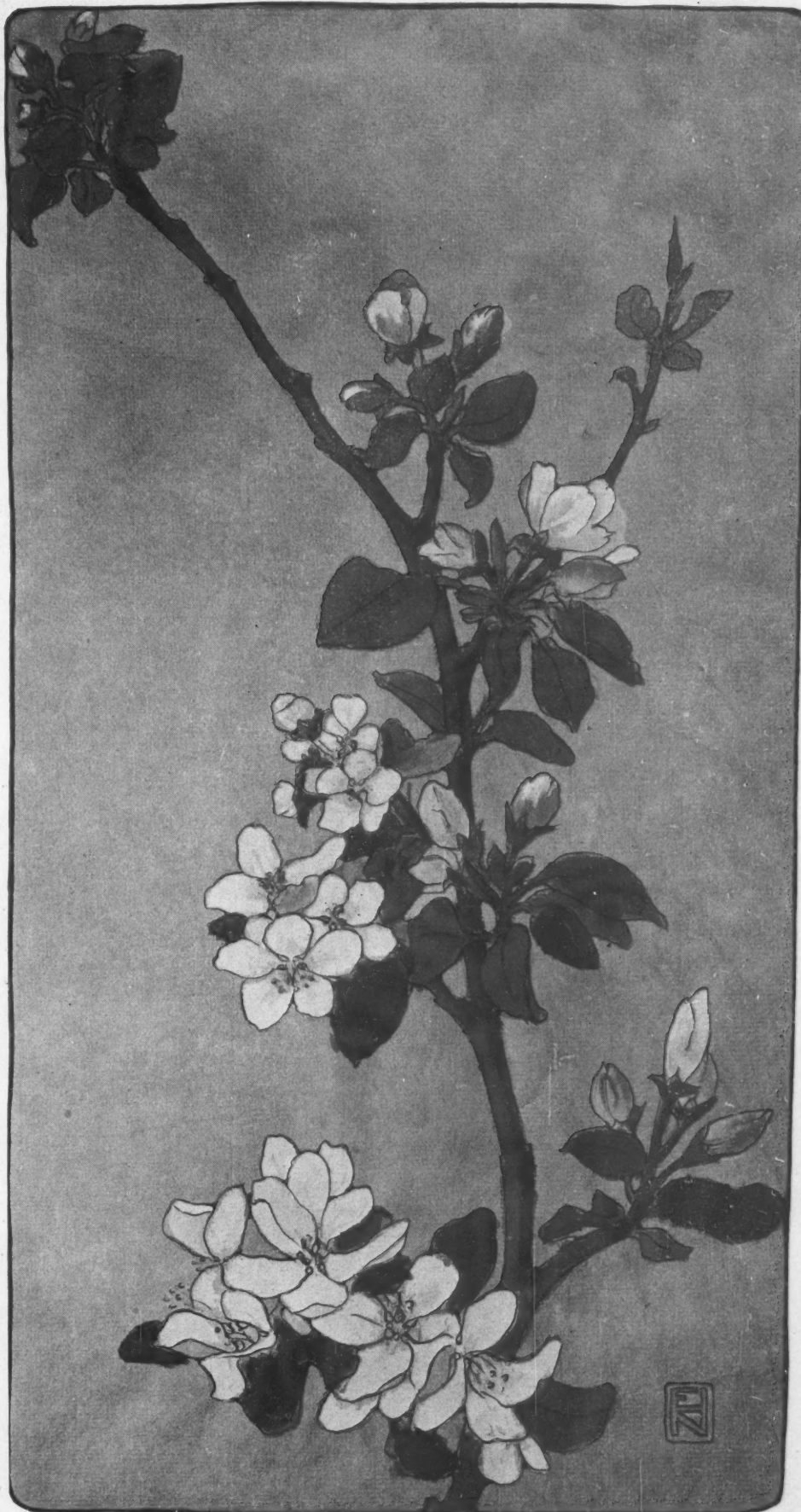
FLOWER form — Pink Enamel. Black parts—Shading Green, Moss Green and a little Black painted in. Medium shade gold. Light shade, Mother of Pearl Lustre. Outline Black.

MUSTARD DISH

GRAPES, Banding Blue for lights and shaded with Royal Purple. Leaves, Violet No. 2 with a little Black, outlined with Royal Purple. Wide bands Royal Purple and a little Black. Narrow bands and edges gold, the small dots in gold.

MILK MUG

DARK part of design painted with two parts Copenhagen Blue and one part Banding Blue and a little Violet. The grey tone, one part Yellow Green, one part



APPLE BLOSSOMS—E. N. HARLOW

Albert Yellow, one-fourth part Brown Green. Outline in gold. Back ground, a very thin wash of Yellow Green toned with a little Yellow Brown.



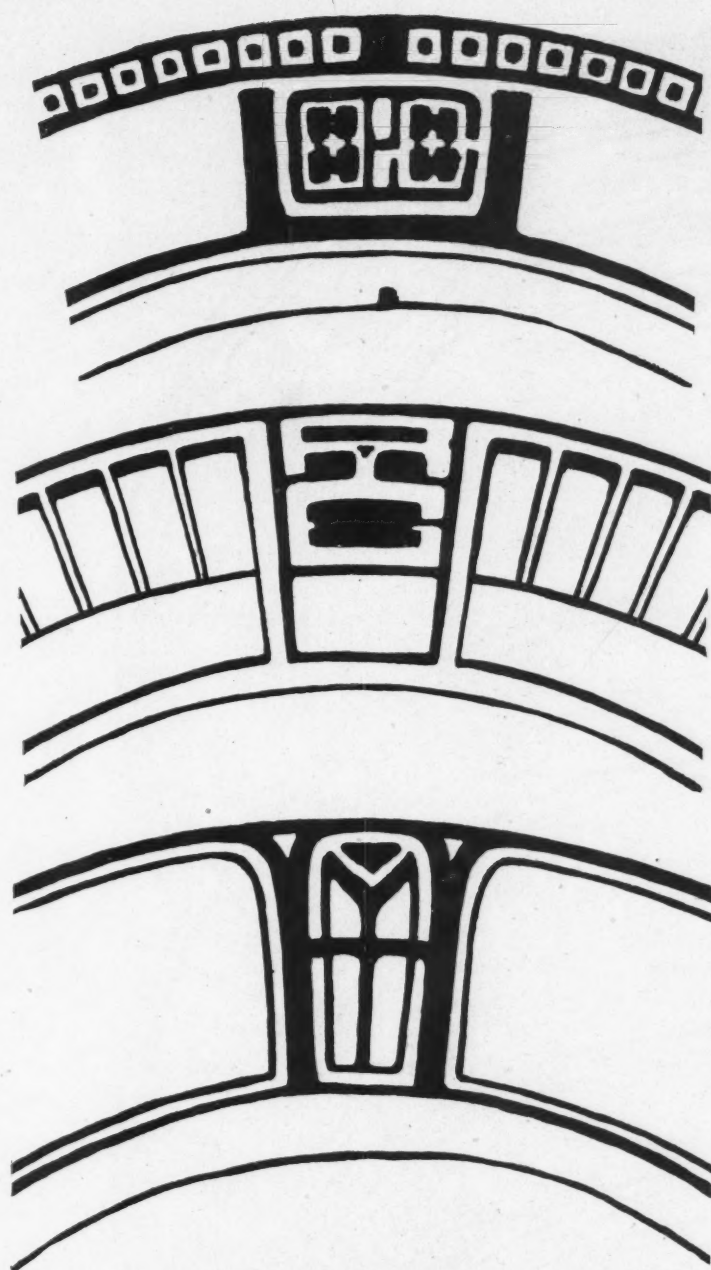
WISTARIA—P. PUTZKI

SKETCH in design carefully. Paint in the darkest blossoms first with Banding Blue and Royal Purple, the light blossoms with Deep Blue Green and Violet No. 2. The stems are a pinkish tone of Blood Red and Apple Green. Paint in the leaves with Apple Green and Lemon Yellow; the darkest leaves are Shading Green and Apple Green.

Second Fire—Tint background with Lemon Yellow,

Violet, Copenhagen Blue; use Shading Green and Violet at the top or darkest places. Go over the blossoms and leaves with same colors as used in first fire, putting in the dark accents with the darker colors.

Third Fire—Go over the background again and wash over the edges of leaves with the background color to soften the hard edges; put in the accents on the veins and stems.



SUGGESTIONS FOR USE OF PLATE BORDERS

M. M. Mason.

THE designs for the plate borders are an outgrowth of a desire to express in an artistic way one's individual ownership, in the use of the monogram, and at the same time give a personal note to the service plate. The usual monogram or initial letter as used on tableware is anything but a thing of beauty, having a decided commercial flavor, being most commonplace, ostentatious and impossible.

In planning these designs the idea was to keep the decorative feature uppermost in the decoration of the plate, or, in other words, to subordinate the group of letters to the design as a whole; allowing them to lend themselves only as a motif in the plan of an interesting light and dark pattern. We must keep in mind the fact that the intention must be to beautify the plate if anything is added to it, whatever the motif may be that is used. It matters not whether that motif be a letter, a group of letters, flower, bird, animal or anything else in the heavens above or the earth beneath, the principle is the same in every case. It is not necessary to obscure the letters beyond recognition, but this is to be preferred to making them so obvious that they will stare one out of countenance. The first letter of the surname being the

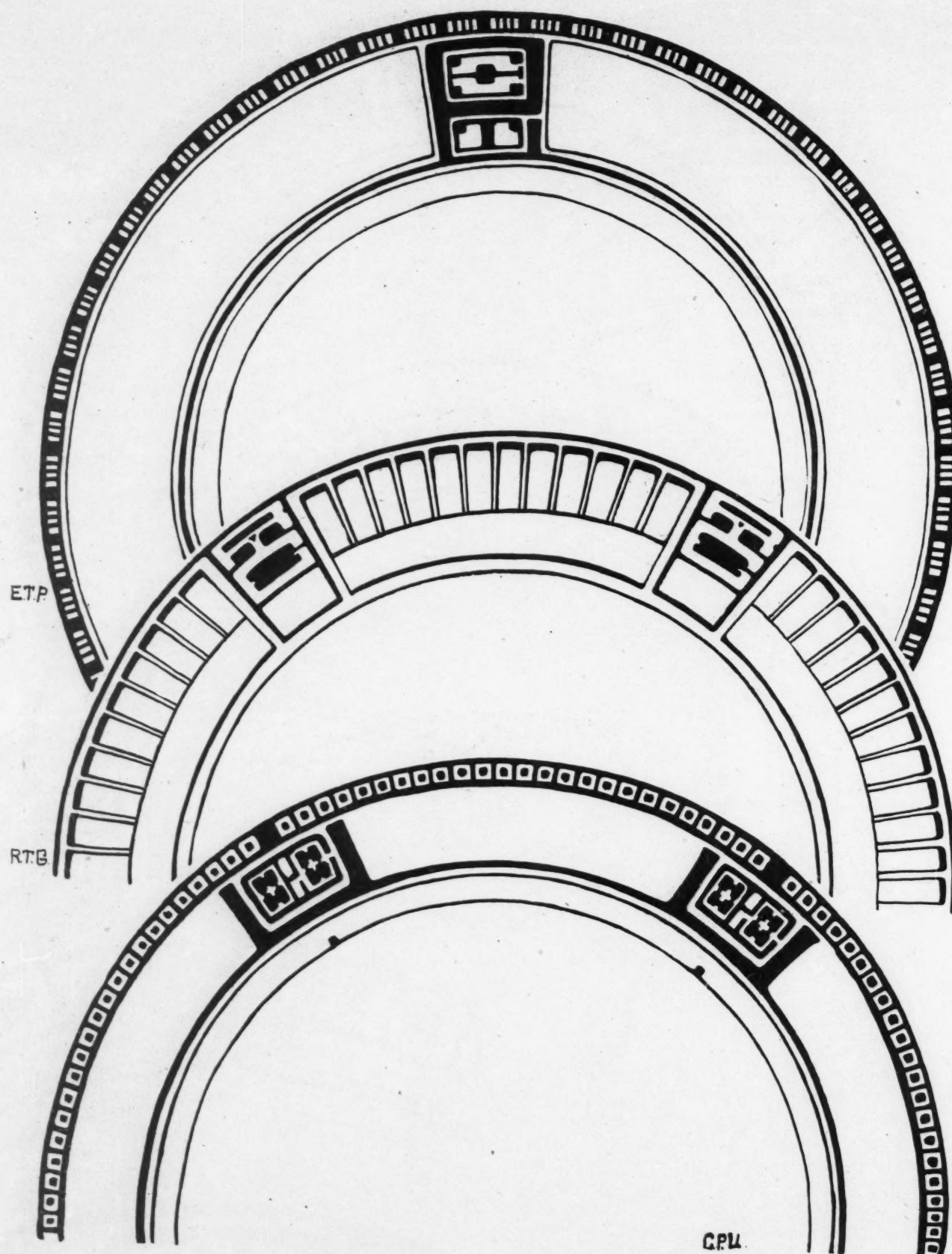
most important, *that* should of course play a leading part in the design. The unit formed may be used only once on the rim, being balanced by finely proportioned lines, or it may be repeated at regular intervals as often as desired; three or four, five or seven times with good effect.

The borders may be wide or narrow or as simple or elaborated as desired, but the fact must not be lost sight of that the letters are merely lending themselves to a decorative scheme.

We only need to study the old manuscripts to see how beautifully letters were used to decorate a page, so why not a plate? In Arabic design and even in some of the Sicilian textiles of the 12th and 13th centuries as in many other early textiles, letters are frequently used in a most decorative way. Many instances of the play of lettering in design should be mentioned and anyone interested in the subject need not look far to see many fine examples of such.

The designs shown were in some instances carried out in gold alone, sometimes with color or enamel with or without an outline. A clear, rather bright blue enamel out-

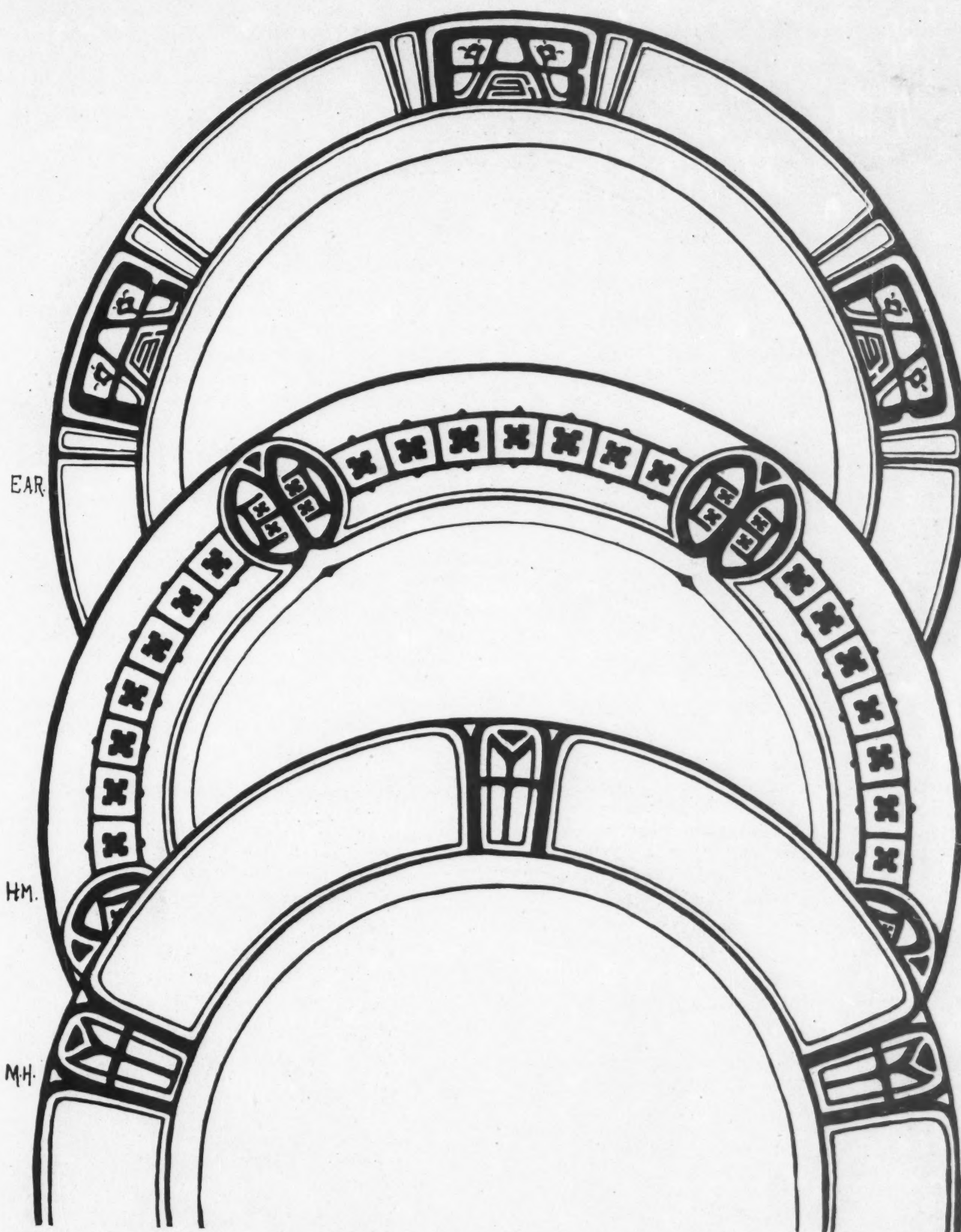




lined with black gives a very effective and brilliant plate. For this treatment outline the design in Black to which has been added a little Dark Green, keep the outline loose and flowing, not too exacting and hard. When fired, float on in an enamel composed of three parts Banding Blue, one part Blue Green, one part Azure Glaze, and if a deep blue is wished, a little Royal Blue is added. The Azure Glaze is an enamel body, is very soft and gives the enamel

a beautiful transparent quality. Each color is first mixed to a stiff paste with Painting Medium, then thinned with Enamel Medium and *float*ed on with turpentine, not *paint*ed on.* The technique is very simple when mastered and affords a delightfully free and spontaneous way of working

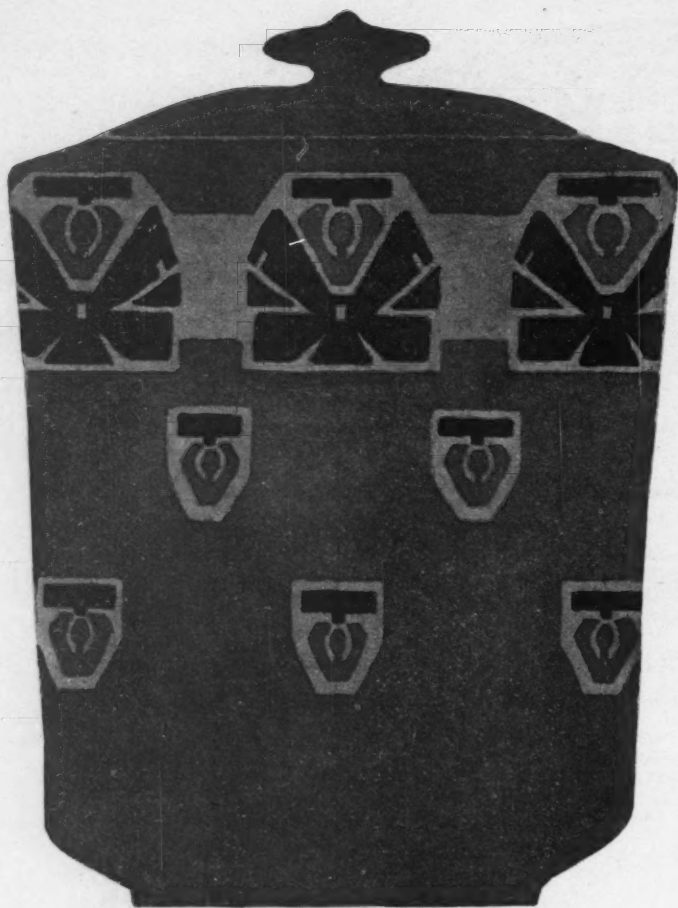
* NOTE—To float on enamel fill the brush full with the color mixture and draw slowly over the surface so that the color floats off without showing the brush strokes.



out any design. Green enamel also gives a good effect with or without an outline and is made by using the Green Glaze as the enamel usually in a smaller proportion than the Azure Glaze, and for turquoise tones use the Turquoise Glaze.

If color alone is used, the best effect is obtained by mixing the color with Painting Medium to which is then added a drop of Grounding Oil. Paint the design in flat tones not too heavy but rather light, keeping the edges

very neat to avoid cleaning. When almost dry, dust with either the same color or one of the glazes or greys according as the color in mind may require. The plain panels in the rims between the fine gold lines are effective ground-laid with a delicate and harmonious tone. Colors like Grey Green, Ivory, Trenton Ivory, Turquoise or Salmon, or any of the glazes are useful for this purpose. The design in black and gold with a rich neutral yellow tint over the entire plate also gives a most effective scheme.



TEA CADDY—HANNAH B. OVERBECK

Treatment by Jessie Bard

ALL the dark parts of the design blue grey, using Copenhagen Blue, Copenhagen Grey and a little Deep Blue Green for lighter parts of designs, that is, bud forms in bands and little medallions and design on top of knob; brown made by mixing Hair Brown, Finishing Brown and Yellow Brown. The background of medallions, bands and design on top of knob is gold and all the remainder of tea caddy is Yellow Red dusted on in the second fire. The colors on the design proper should be very quiet and delicate, not pure color.

CUP AND SAUCER—(Page 68)

Treatment by Jessie Bard

FLOWER forms in blue, made of Dark Blue toned with Deep Purple and Brunswick Black and add one-fifth M. & H. relief White.

Leaf form Apple Green toned with a very little Deep Purple and Brunswick Black and add one-fifth relief White. Lines in Dark Blue, edges and handle gold.

PLATES—(Page 71)

Treatment by Jessie Bard

FIRST plate outline with Dark Green No. 7; paint buds with Rose; use Dark Green No. 7 for background and for leaves. Stems and edge band use Apple Green with Dark Green No. 7 added.

Second and third plates outline in Dark Green No. 7, using same on background spaces and a very light tint of same on the light lines about designs. On the parts appearing dark on the design use Apple Green and Yellow

Green with a little Black and for the rest of designs use Rose with a little Grey for Flesh. The outlines may be omitted and instead of a light tint of Dark Green No. 7 on the light parts between designs and background and different parts of design, gold may be used.

BOWL—(Page 72)

Treatment by Jessie Bard

DARK Value—Two Violet No. 1, one Aztec Blue, three Ivory Glaze.

Light Value—one Apple Green, One Pearl Grey, one-eighth Yellow Green, three Ivory Glaze.

Middle Value—One Apple Green, one Pearl Grey, one-fourth New Green, three Ivory Glaze.

Bud Forms, dark value—one Violet No. 2, one Rose, one Pearl Grey, three Ivory Glaze.

Round spots in flower and small spots in inside border and over small bud form orange, made of equal parts Yellow Brown and Yellow Red painted on.

Except where noted, put Fry's Special Tinting Oil over forms and dust on the colors given.

CHERRIES—(Page 73)

Jeanne M. Stewart

THE following palette is used:

For cherries—Lemon Yellow, Yellow Red, Pompadour No. 23, Ruby Purple and Stewart's Pompeian.

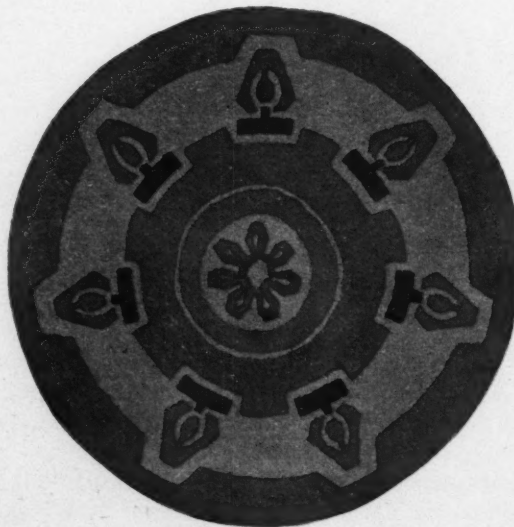
For leaves and background—Yellow Green, Turquoise Green, Brown Green, Shading Green, Yellow Brown, Chestnut Brown, Ivory Yellow and Stewart's Grey.

A grey green background will be most suitable as the cool tones intensify the brilliant reds. The brightest red in cherries is made of two parts Yellow Red and one part Pompadour No. 23, the darkest of two parts Pompeian and one part Ruby Purple.

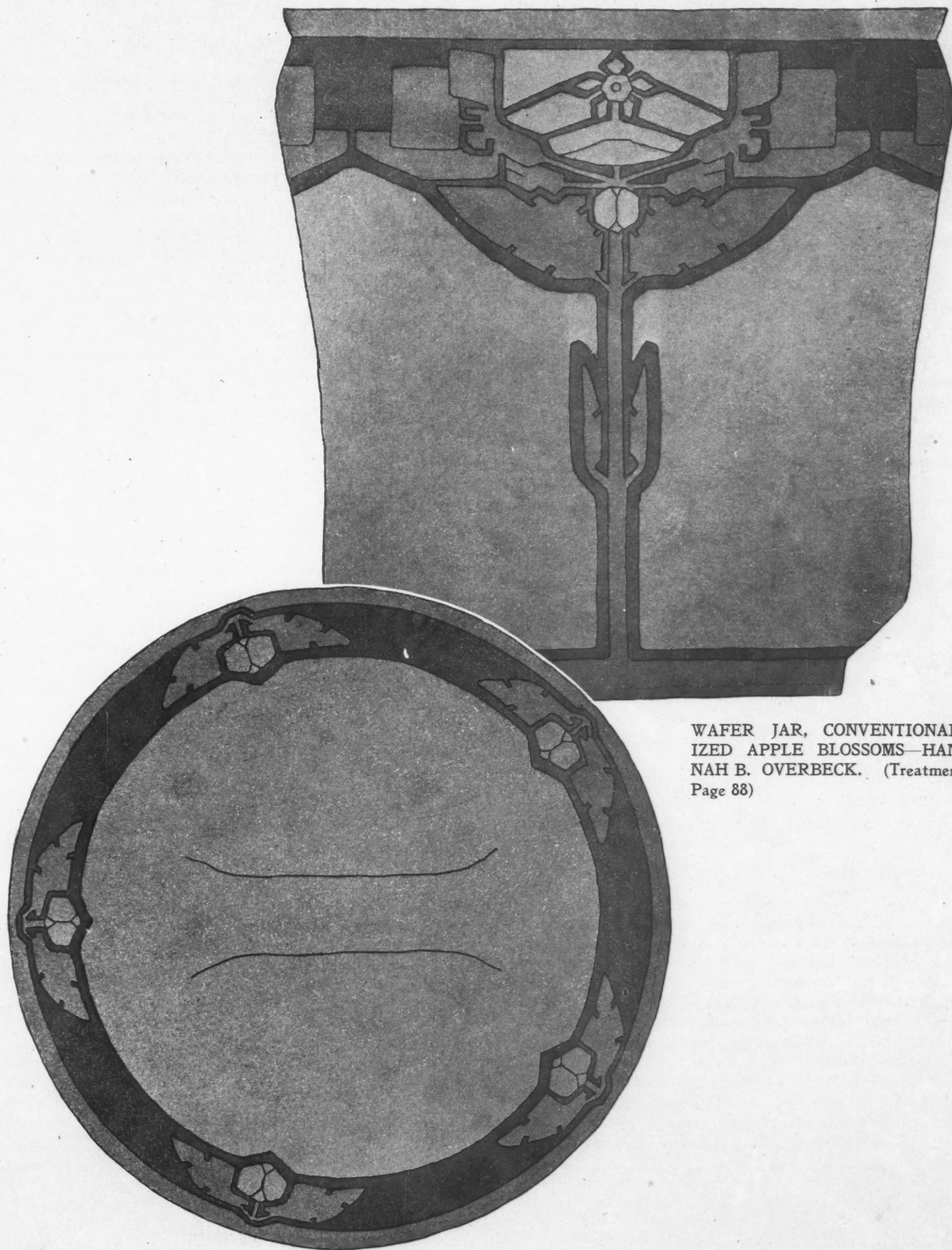
MUSTARD POT—(Page 76)

C. S. Babcock

BACKGROUND—Yellow Brown Lustre; flowers, White Enamel. Leaves and stems, Grey Green Enamel. Outlines, Black; dark parts, gold.



TOP OF TEA CADDY—HANNAH B. OVERBECK



WAFER JAR, CONVENTIONAL-
IZED APPLE BLOSSOMS—HAN-
NAH B. OVERBECK. (Treatment
Page 88)

POTTERY CLASS

Frederick A. Rhead

THE word monogram is taken from the Greek UOVOS (monos) and YPAVUA (gramma) and signifies a single mark. The Encyclopædia Britannica (and Encyclopædia Americana) defines a monogram as "a character or cypher composed of one, two, or more letters interwoven," and the Century Dictionary and Encyclopædia, as "Two or more letters, so combined as to form a single character." I quote the latter from memory, but it is the essence of the definition if not exactly word for word. All other dictionaries and encyclopædias agree on the general sense of these definitions of the meaning of the word.

A point is made of this because certain writers, notably L. F. Day, have attempted to establish an arbitrary rule, denying the claim to the title of monogram to any combination of letters, if every letter does not form part of another.

In this he follows the lead of R. Sturgis, who, however, does not advance the theory so dogmatically. Like Sturgis, Day quotes the most used of all monograms, the X P, which was an abbreviation of the word Christus (*XPIETOE*), but while Sturgis accepts the ordinary device, which is simply the letter P drawn through the middle of the X, Day says it is only a monogram when one limb of the X joins the stroke of the P. As a matter of fact, both are monograms but the mutilated one is the least satisfactory.



Sturgis quotes and illustrates Phillipe Burty's stamp as a perfect specimen of a monogram. Actually it is a very poor monogram from every point of view. Two of the letters are leaving at awkward angles, and one letter is reversed, a device which exhibits poverty of invention, except in the cases of the Trent monograms of the seventeenth and eighteenth centuries where it was commonly the practice to reverse letters to obtain symmetry; but although the style of that period was florid and debased it cannot be said that designers like Tragonard and Salenbier were lacking in invention. Moreover this monogram of Burty's only fulfils the claims in an elementary and perfunctory fashion. The letters are just stuck on to each other without any real sense of design, and while each letter is part of another, it is never part of two others.


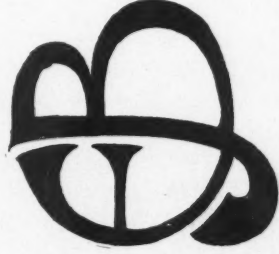
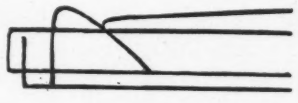
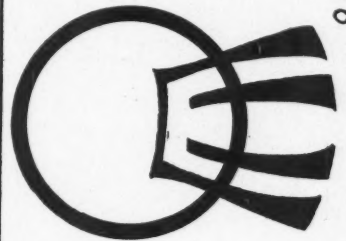
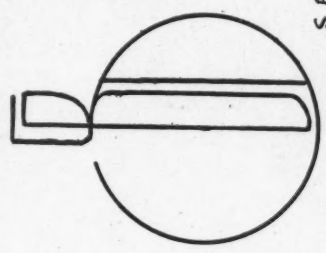

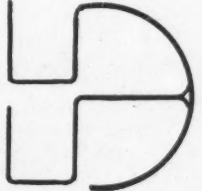
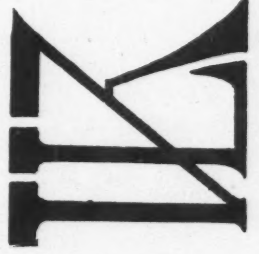


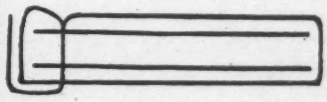



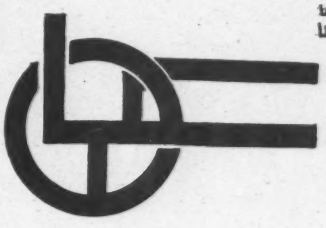

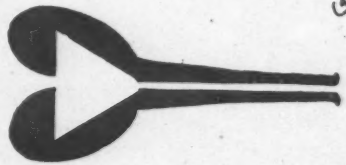

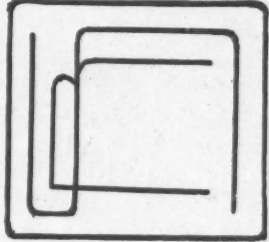

In the examples I have given, all the conditions claimed by Day and Sturgis are complied with, not because they are really necessary to the production of a perfect monogram, but because, in designing a monogram, the economization of decorative properties is generally a sound principle. In the example S. A. R. A. it will be found that every letter is not only part of another letter, but every letter is part of every other letter, and the same will be found in several other examples.

This, however, is only a question of ingenuity, which should always be subservient to the principles of design. A monogram is primarily a decorative device, exhibiting certain letters, arranged on an ornamental basis. If it were not so the plain letters would serve. In designing a monogram, it will be well to endeavor to make every part of a

letter do service as part of another, but if it should be found that the introduction of an independent letter has the effect of completing the decorative scheme, it would be folly not to introduce it. It will be none the less a monogram because we ignore a dogmatic theory which has not even the excuse of pedantry; for the pedant is at least justified by his hide-bound exactitude. The first desideratum, then, is that the monogram should be a good piece of decoration; the second, that it should, if possible, reflect the individuality of the user—not a difficult matter when we consider the number and variety of alphabets in existence, and the limitless possibilities in their combination. The examples given are intended primarily for reproduction in liquid underglaze colors, but may be executed in enamels, gold, sgraffito, or ordinary underglaze. Some of the examples, notably those executed in a fine line, such as F. A. R., S. B. D., S. B. H., S. R., and S. W. S., would be more easily executed if traced in ordinary colors in the usual way, on account of the difficulty of enclosing so fine a line with clearness and decision, but they would be simple and effective if traced in lamp black, and enclosed in a square panel, or any other shape that might be fancied. The panel should then be filled in with the liquid color, covering the lamp black monogram. The result would be a white monogram on a panel of any desired color. The monogram with the black background A. A. W. M. Y. is an example of this, and is the easiest among the examples illustrated to execute in this method, but any of the designs may be effectively carried out in this way, so long as the device is enclosed in a panel or band, or the whole background tinted. If the letters are dark on a white ground, they may be done in various colors, but as a general rule the effect is more satisfactory if only one tint is used. It is only necessary to repeat the most important points to be observed. The lamp black must be worked in oil, or the stopping out will not be clear and perfect. Great care must be taken to avoid mistakes as these are impossible to erase or rectify, either in the case of the lamp black or the liquid color. The ware must be fired at a low heat to destroy the lamp black and to burn out the oil, or the lines will not be clear and perfect. When this is done, it may be necessary to brush the surface well with a stiff brush, or to scour it with very fine sand paper. The latter is perhaps the best, as it is impossible to remove or affect the work after it has passed through the hardening kiln. This firing is of course not needed in the case of clay ware, as the biscuit firing removes the oil and lamp black. If a design is worked out in clay, it is interesting to supplement it in the biscuit state by again working over it and deepening portions, or washing over a pale blue patch, for instance, with green or brown, after a pattern has been done on the pale blue in lamp black. The effect would show pale blue lines on a brown or green ground. But it is better to avoid anything that savours of complication until success has been attained in the simpler and more direct application of the process. In the trial stages the simplest patterns should be done, and as few colors as possible used—two or three at the outside. Thus the possibilities and the limitations of the underglaze liquid colors will be made clear, and the radius of experiment widened. The liquid underglaze colors may be obtained from the People's University (Ceramic Division), University City, St. Louis, Mo.

STUDIO NOTE

Miss Jeanne M. Stewart, of Portland, Ore., has recently taken up the teaching of China Painting by mail.

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	S.B.H		EAPT		AAW MY		S.W.S.		FEQH.
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SNEEZE WEED DETAILS—NANCY BEYER



SNEEZE WEED—NANCY BEYER

(Treatment page 38)



GOOSEBERRIES—HENRIETTA BARCLAY PAIST

GOOSEBERRIES

Henrietta Barclay Paist

LEAVES are made of the cool shades of Green. Shading Green and Apple with Moss Green in the reflected lights. The very high lights are Apple Green, the shading with a little Moss Green toward the outer edge of leaves. The berries are made with Apple Green and Yellow for the light berries, Apple Green and Violet for the darker ones, touches of Moss Green on shadow side.

Stems are made with Violet and a little Blood Red; the shading of stems is Violet added to the Violet and Blood Red. For background use Yellow, Violet, Sea Green and Copenhagen Blue. Use the Yellow around berries, then thin wash of Violet, Sea Green around the design on the darker side, then shade into Copenhagen Blue. The second firing, strengthen design with the same colors used in first firing.

SNEEZEWEED (Page 87)

Nancy Beyer.

FIRST Fire—Background, Yellow Green on background and high lights of leaves and stems. Dark leaves and stems in Shading Green and Fry's Grey for Flesh.

Shadow leaves, Grey for Flesh with a touch of Pompadour.

Flowers, Albert Yellow with a touch of Grey for Flesh. Center of flower, Yellow Brown with a touch of Pompadour; shadows around center, Grey for Flesh, with a touch of Shading Green.

Second Fire—Background, Shading Green and Grey for Flesh with a touch of Pompadour warmed with a little Yellow Brown.

Flowers, strengthen color if needed.

Dark leaves, strengthen tone if needed.

Third Fire—The whole effect of this study should be a

yellow green tone. If the background is still too yellow use a (very) thin tone of Banding Blue over the entire study and strengthen any tone which is out of value.



CUP AND SAUCER—(Page 74)

Treatment by Jessie Bard

PAIN'T Fry's special oil over all parts of the design. Let it stand and when almost dry dust into it the dry powder mixture of one part Royal Purple, one-half part Aztec Blue and two parts Ivory Glaze. Rub it in as long as it will take powder. To be done in one fire.



WAFER JAR (Page 83)

Hannah B. Overbeck

TINT entire jar with Grey for Flesh to which has been added a little Black Green. After firing outline entire design in Black. Paint large light flower and light bud Violet of Iron except center of flower which should be Empire Green; tint light part of background, that is, lower part of jar and central part of lid, with Grey for Flesh and paint the rest of design in Violet of Iron with enough Grey for Flesh to give a greyish tone. In the third firing dust the dark background about the design with Grey for Flesh and paint other parts so they are properly balanced.



ANSWERS TO CORRESPONDENTS

D. T.—A monogram for bread and butter plates should be an inch or less and one and a half inch for dinner plates. It is always best to have two bands with it, one about an eighth of an inch wide, the other one-third as large. Place them close together. Price will depend on original piece of white china. If French China is used the small plate should be \$1.00 and the dinner plate \$1.25 to \$1.50 according to price of the plate.

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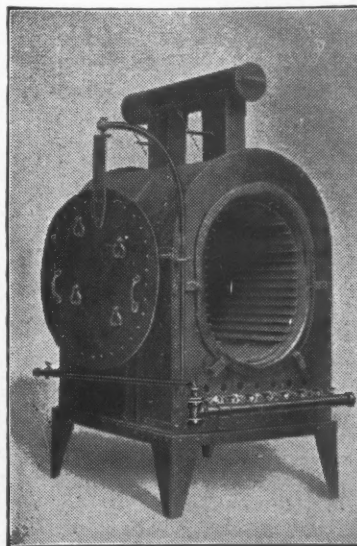
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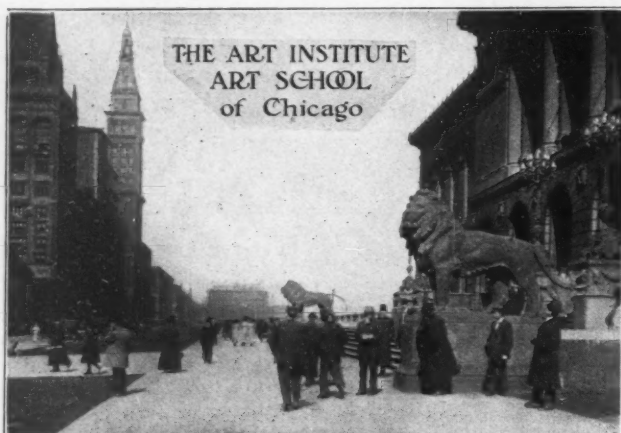
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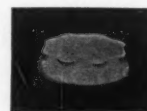
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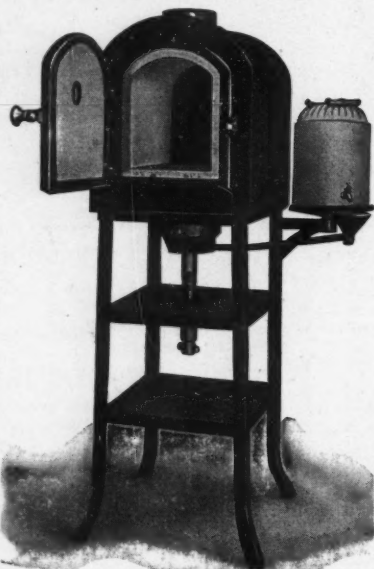
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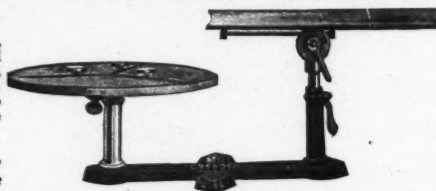


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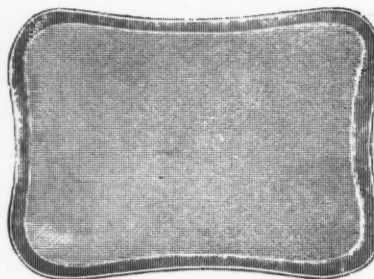
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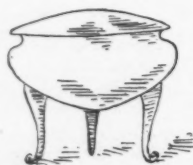
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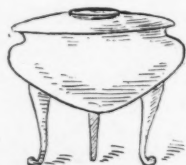
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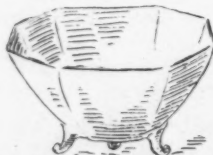
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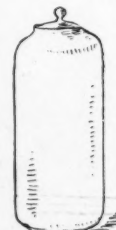
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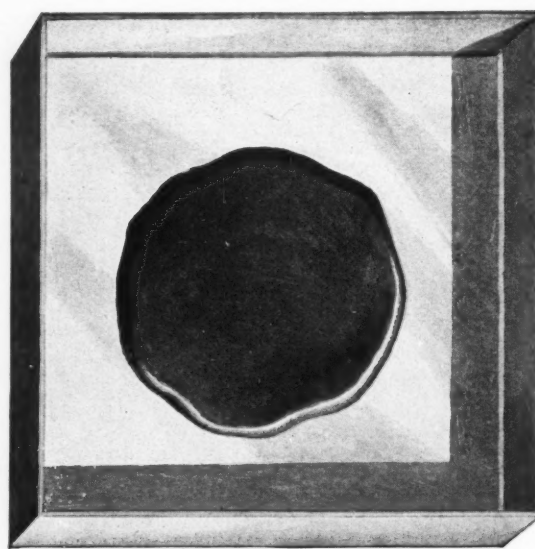
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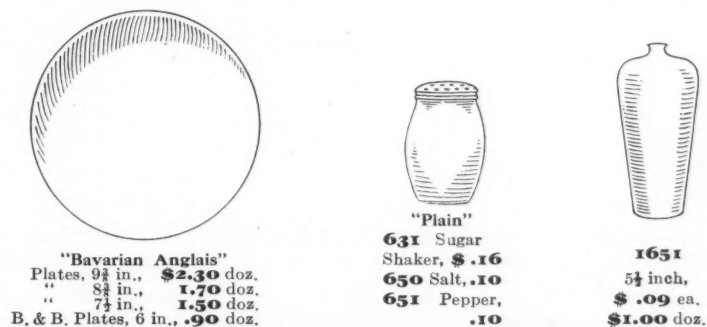
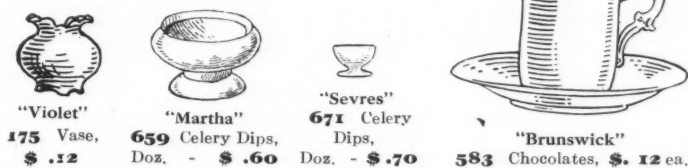
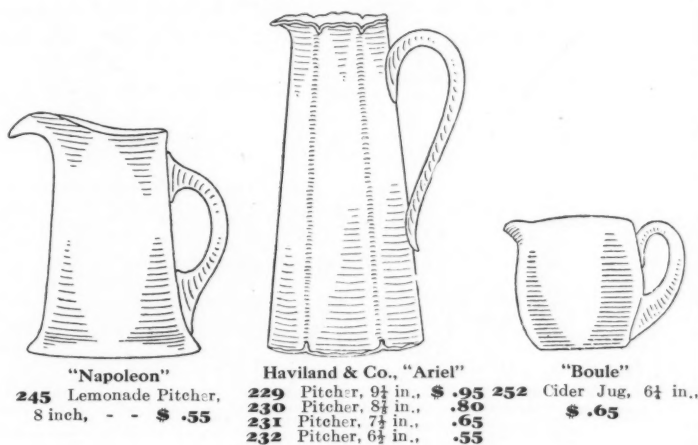
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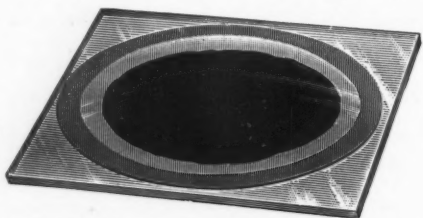
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